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Maliszewski, Witold
Prelude

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M197
op. 16
1913



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Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

В.МАЛИШЕВСКІЙ

ФАНТАСТИЧЕСКІЯ ПРЕЛЮДІЯ И ФУГА

ДЛЯ ФОРТЕПІАНО

СОЧ.16

W.MALICHEVSKY

PRÉLUDE ET FUGUE FANTASTIQUES

POUR PIANO

OP.16

1913

3068

Edition M. P. BELAÏEFF, Leipzig

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Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.

	A.	R.
Op. 2. Quasi Mazurka sur le nom Be-la-f	1.—	—35
Op. 5. 6 Brimborions. Complet	1.60	—60
Séparément.		
No. 1. Au jeu. No. 2. Une pensée à Schumann	—60	—25
No. 3. Un moment d'enthousiasme	—40	—15
No. 4. Preludino. No. 5. Un moment sérieux	—60	—25
No. 6. A l'exercice	—60	—25
Op. 6. 2 Mazurkas. Complet	1.60	—60
Séparément.		
No. 1. si b	—60	—25
No. 2. Fa	—80	—30

A. Liadow et A. Glazounow.

Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow —60 —25

I. Allegretto, d'A. Liadow.	
II. Moderato, d'A. Liadow.	
III. Moderato, d'A. Glazounow.	
IV. Allegretto, d'A. Liadow.	
V. Moderato (thème russe) arrangé par A. Glazounow.	

Alexandre Borodine.

Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld 12.— 4.20

Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld.

1. Ouverture	1.80	—65
2. Danses, No. 8 et 17	2.50	—90
3. Marche polovtsienne	1.60	—60

Potpourri de l'Opéra „Le Prince Igor“ 1.60 —60

Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul 1.40 —50

Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrite par Théodore Jadoul —80 —30

Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrite par Théodore Jadoul 1.40 —50

Alexandre Glazounow.

	A.	R.
Andante du 1 ^{er} Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul	—80	—30
Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.)	2.50	—90
Op. 10. 2 ^{me} Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaud	3.50	1.25
Op. 22. 2 Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Barcarolle	—80	—30
No. 2. Novellette	—80	—30
Op. 23. Walzer über das Thema „S-a-b-e-la“	1.20	—45
Op. 25. Prélude et 2 Mazurkas. Complet	2.50	—90
Séparément.		
No. 1. Prélude	1.—	—35
No. 2. Mazurka No. I	1.40	—50
No. 3. Mazurka No. II	1.20	—45
Op. 31. 3 Etudes. Complet	2.50	—90
Séparément.		
No. 1. Do	1.20	—45
No. 2. mi	1.20	—45
No. 3. (La nuit.) Mi	—80	—30
Op. 36. Petite Valse	—80	—30
Op. 37. Nocturne	—80	—30
Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains	—40	—15
Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score	1.80	—65
Op. 41. Grande Valse de concert	1.60	—60
Op. 42. 3 Miniatures. Complet	1.60	—60
Séparément.		
No. 1. Pastorale	—60	—25
No. 2. Polka	1.—	—35
No. 3. Valse	—80	—30
Op. 43. Valse de salon	1.60	—60
Op. 47. 1 ^{ère} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	2.—	—70
Op. 49. 3 Morceaux. Complet	1.60	—60
Séparément.		
No. 1. Prélude	—60	—25
No. 2. Caprice-Impromptu	—80	—30
No. 3. Gavotte. Ré	—60	—25

Alexandre Glazounow.

	A.	R.
Op. 54. 2 Impromptus. Complet	1.40	—50
Séparément.		
No. 1. Ré	—60	—25
No. 2. La	—80	—30
Op. 57. Raymonda. Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa. Réduction pour Piano par l'auteur et A. Winkler	10.—	3.50
— Morceaux séparés.		
Acte I.		
No. 1. Entrée de Raymonda	—40	—15
No. 2. Grande Valse	1.—	—35
No. 3. Pizzicato	—40	—15
No. 4. Prélude et la Romanesca	—40	—15
No. 5. Prélude et Variation	—40	—15
No. 6. Grand Adagio	—80	—30
No. 7. Valse fantastique	—80	—30
No. 8. Variation I.	—40	—15
No. 9. Coda	—60	—25
Acte II.		
No. 10. Grand Pas d'action	—60	—25
No. 11. Variation I	—40	—15
No. 12. Variation II	—40	—15
No. 13. Variation III	—40	—15
No. 14. Variation IV	—40	—15
No. 15. Grand Coda	—80	—30
No. 16. Entrée des jongleurs	—40	—15
No. 17. Danse des garçons arabes	—40	—15
No. 18. Entrée des Sarrasins	—40	—15
No. 19. Grand Pas espagnol	—60	—25
No. 20. Danse orientale	—40	—15
Acte III.		
No. 21. Le Cortège hongrois	—60	—25
No. 22. Grand Pas hongrois	—80	—30
No. 23. Danse des enfants	—40	—15
No. 24. Entrée	—40	—15
No. 25. Pas classique hongrois	—60	—25
No. 26. Variation I.	—60	—25
No. 27. Variation II	—40	—15
No. 28. Variation III	—40	—15
No. 29. Variation IV	—40	—15
No. 30. Coda	—80	—30
No. 31. Galop	—60	—25
No. 32. Apothéose	—40	—15
Morceaux supplémentaires.		
No. 33. Valse	—60	—25
No. 34. Mazurka (tirée de l'œuvre 52).	1.—	—35

Alexandre Glazounow.

	A.	R.
Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler	5.—	1.75
— Morceaux séparés.		
No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole	1.60	—60
No. 2. Grande Valse	1.—	—35
No. 3. Ballabile des paysans et des paysannes	1.—	—35
No. 4. Grand Pas des fiancés	—80	—30
No. 5. La fricassée	—80	—30
Op. 62. Prélude et Fugue	1.60	—60
Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur	5.—	1.75
Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur	—80	—30
Op. 72. Thème et Variations	2.—	—70
Op. 74. 1 ^{re} Sonate (en si b)	3.—	1.05
Op. 75. 2 ^{me} Sonate (en mi)	3.—	1.05
Alexandre Gretchaninow.		
Op. 3. Pastels. 5 Morceaux miniatures. Complet	1.40	—50
Séparément.		
No. 1. Plainte	—60	—25
No. 2. Méditation	—40	—15
No. 3. Chant d'automne	—40	—15
No. 4. Orage	—60	—25
No. 5. Nocturne	—60	—25

B. Grodzki.

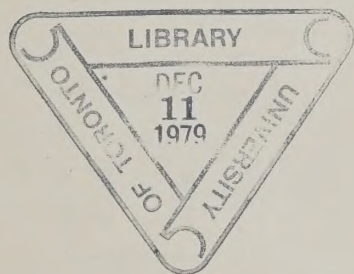
Op. 47. Valse capricieuse	—80	—30
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B. Kalafati.

Op. 4. 2 Sonates.		
No. 1. Ré	2.50	—90
No. 2. ré	3.—	1.05
Op. 5. La nuit à Gourouf. Nocturne	1.40	—50
Op. 6. 2 Nouvellettes. Complet	1.60	—60
Séparément.		
No. 1. mi	1.20	—45
No. 2. si b	1.20	—45
Op. 7. 5 Préludes	1.60	—60

W. MALICHEVSKY

❖ PRÉLUDE ❖
❖ ET FUGUE ❖
❖ FANTASTIQUES ❖



OP. 16

POUR
PIANO



PR. $\frac{M.1.60}{R.60}$

DROITS D'EXÉCUTION RÉSERVÉS
PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS
M.P. BELAÏEFF, LEIPZIG
1913
ST. PÉTERSBOURG, DEPÔT GÉNÉRAL
CHEZ J. JURGENSON, MORSKAÏA 9

3068

C.G. RÖDER GMBH LEIPZIG.



M
25
M 197
of. 16
1913

Prélude.

W. Malichevsky, Op.16.

Andante ♩ = 60.

The musical score is written for piano and consists of three systems. The first system begins with a piano (pp) dynamic and a 'cresc. poco' marking. The second system continues with 'pp' and 'cresc.' markings. The third system features 'mf' and 'cresc.' markings, followed by a forte (f) section. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The music features a complex texture with multiple staves. The right hand has a melodic line with slurs and ties, while the left hand has a more rhythmic, arpeggiated pattern. Dynamics include *mf* (mezzo-forte) in measures 3 and 4.

Second system of musical notation, measures 5-8. The key signature changes to two flats (B-flat, E-flat). The time signature remains 2/4. The music continues with a similar texture. Dynamics include *cresc.* (crescendo) in measures 5, 6, and 8, and *f* (forte) in measures 7 and 8.

Third system of musical notation, measures 9-12. The key signature changes to two sharps (F-sharp, C-sharp). The time signature changes to 4/4. The music features a more complex texture with multiple staves. Dynamics include *ff* (fortissimo) in measures 10 and 11. A first ending bracket with a repeat sign and a fermata is shown above measure 10.

Fourth system of musical notation, measures 13-16. The key signature changes to one sharp (F-sharp). The time signature remains 4/4. The music features a more complex texture with multiple staves. Dynamics include *dim.* (diminuendo) in measures 13, 14, and 15, *mf* (mezzo-forte) in measures 14 and 15, and *pp* (pianissimo) in measure 16.

First system of musical notation, measures 1-4. The music is in G major (one sharp). The left hand plays a descending eighth-note scale in the first two measures, then a series of chords in the last two measures. The right hand plays a series of chords in the first two measures, then a series of chords in the last two measures. Dynamics: *mf* (measures 3-4), *pp* (measures 1-2).

Second system of musical notation, measures 5-8. The music is in G major. The left hand plays a series of chords in the first two measures, then a series of chords in the last two measures. The right hand plays a series of chords in the first two measures, then a series of chords in the last two measures. Dynamics: *p* (measures 5-6), *cresc.* (measures 7-8), *mf* (measures 5-6).

Third system of musical notation, measures 9-12. The music is in G major. The left hand plays a series of chords in the first two measures, then a series of chords in the last two measures. The right hand plays a series of chords in the first two measures, then a series of chords in the last two measures. Dynamics: *cresc.* (measures 9-10), *f* (measures 11-12).

Fourth system of musical notation, measures 13-16. The music is in G major. The left hand plays a series of chords in the first two measures, then a series of chords in the last two measures. The right hand plays a series of chords in the first two measures, then a series of chords in the last two measures. Dynamics: *cresc.* (measures 13-14).

Fifth system of musical notation, measures 17-20. The music is in G major. The left hand plays a series of chords in the first two measures, then a series of chords in the last two measures. The right hand plays a series of chords in the first two measures, then a series of chords in the last two measures. Dynamics: *sub. p* (measures 17-18), *cresc.* (measures 19-20).

8

mf cresc. f

This system contains the first system of music. It features a treble and bass staff. The treble staff has a melodic line with many beamed sixteenth notes and some grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf*, *cresc.*, and *f*. A bracket with the number 8 is above the first measure of the treble staff.

8

ff dim. mf cresc.

This system contains the second system of music. The treble staff continues the melodic development, while the bass staff has more complex chordal textures. Dynamics include *ff*, *dim.*, *mf*, and *cresc.*. A bracket with the number 8 is above the first measure of the treble staff. The system ends with a 4/4 time signature.

8

poco rit. a tempo f cresc.

This system contains the third system of music. It includes a tempo change from *poco rit.* to *a tempo*. The treble staff has a more active melodic line. Dynamics include *f* and *cresc.*. A bracket with the number 8 is above the first measure of the treble staff. The system ends with a 4/4 time signature.

8

ff sub. p cresc.

This system contains the fourth system of music. The treble staff has a melodic line with some rests. The bass staff has a more active line. Dynamics include *ff* and *sub. p cresc.*. A bracket with the number 8 is above the first measure of the treble staff. The system ends with a 4/4 time signature.

8

agrand mf cresc.

This system contains the fifth system of music. The treble staff has a melodic line with some rests. The bass staff has a more active line. Dynamics include *mf* and *cresc.*. A bracket with the number 8 is above the first measure of the treble staff. The system ends with a 4/4 time signature.

Grandioso.

ff

dim. poco

mf

cresc.

ff

dim.

mf

cresc.

First system of musical notation. The treble staff begins with a dotted line and the number 8. The bass staff contains the notation *ff* *ad libitum*. The system concludes with a double bar line and repeat dots.

Second system of musical notation. The treble staff features the instruction *sempre ff*. The system concludes with a double bar line and repeat dots.

Third system of musical notation. The treble staff includes the instruction *dim.*. The bass staff includes the instruction *dim. 3* with a triplet bracket. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The treble staff includes dynamic markings *mf* and *p*. The bass staff includes dynamic markings *mf*, *p*, *ritard.*, *e*, *dim.*, and *pp*. The system concludes with a double bar line and repeat dots.

Fugue fantastique.

Moderato e tranquillo ♩ = 72.

The musical score is written for piano in E-flat major (three flats) and common time. It consists of five systems of staves. The first system (measures 1-4) is in bass clef and begins with a *pp* dynamic. The second system (measures 5-8) continues in bass clef with a *cresc. poco a poco* instruction. The third system (measures 9-12) introduces a treble clef for the right hand, with dynamics *p*, *cresc. poco a poco*, and *mf*. The fourth system (measures 13-16) features a more complex texture with *f* and *mf* dynamics. The fifth system (measures 17-20) returns to a primarily bass-clef texture with *cresc.* and *f* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. The treble staff features complex chords and arpeggios, while the bass staff has a more rhythmic accompaniment. Dynamics include *ff*, *f*, and *cresc. e a grand*.

Second system of musical notation. The treble staff continues with dense chordal textures, and the bass staff has a steady accompaniment. Dynamics include *ff*, *sub. mf*, *dim*, *mp*, and *cresc poco a*.

Third system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. Dynamics include *poco*, *ff*, and *ad libitum*. A bracket with the number 8 is above the final measure of the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. Dynamics include *dim.*, *mf*, and *dim.*.

Fifth system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. Dynamics include *pp*, *mf*, *p*, and *poco rit.*.

L'istesso tempo

p *cresc.* *mf* *dim.* *cresc.* *p* *a tempo* *poco rit.* *f* *dim. poco*

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats). The tempo is marked 'L'istesso tempo'. The score includes various dynamics and articulations: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), *p* (piano), *a tempo* (return to tempo), *poco rit.* (poco ritardando), *f* (forte), and *dim. poco* (diminuendo poco). The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and slurs.

First system of musical notation. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a series of chords and melodic lines. The bass staff continues with a similar harmonic texture. Dynamic markings include *mf*, *f*, *dim.*, and *f*.

Second system of musical notation. The treble staff shows a continuation of the melodic and harmonic material. The bass staff features a more active line with eighth notes. Dynamic markings include *dim.*, *p*, and *cresc.*.

Third system of musical notation. The treble staff has a more complex texture with many beamed sixteenth notes. The bass staff has a simpler line with eighth notes. Dynamic markings include *f* and *mf*.

Fourth system of musical notation. The treble staff features a dense texture of beamed sixteenth notes. The bass staff has a simpler line with eighth notes. Dynamic markings include *cresc.* and *f*. A first ending bracket labeled '8' spans the final measures of the system.

Fifth system of musical notation. The treble staff features a dense texture of beamed sixteenth notes. The bass staff has a simpler line with eighth notes. Dynamic markings include *f*, *mf*, and *cresc.*. A first ending bracket labeled '8' spans the final measures of the system.

First system of musical notation. The treble staff begins with an 8-measure rest. The music is in G major (one sharp). The bass staff features a forte (*ff*) dynamic. The system concludes with a repeat sign.

Second system of musical notation. The treble staff continues with a melodic line. The bass staff includes dynamics of *dimin.* (diminuendo), *mf* (mezzo-forte), and another *dimin.*. The system ends with a repeat sign.

Third system of musical notation. The treble staff contains a series of chords. The bass staff starts with a piano (*p*) dynamic, followed by *cresc.* (crescendo) and *poco* (poco). The system concludes with a repeat sign.

Fourth system of musical notation. The treble staff features a melodic line with an 8-measure rest. The bass staff includes a forte (*f*) dynamic. The system ends with a repeat sign.

Fifth system of musical notation. The treble staff begins with an 8-measure rest. The music is in G major. The bass staff includes a *dim.* (diminuendo) dynamic. The system concludes with a repeat sign.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff begins with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a pianissimo (*pp*) dynamic. Bass staff begins with a pianissimo (*pp*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic in the treble staff and a mezzo-forte (*mf*) dynamic in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a crescendo (*cresc.*) dynamic. Bass staff begins with a crescendo (*cresc.*) dynamic. The system concludes with a fortissimo (*ff*) dynamic in the treble staff and a fortissimo (*ff*) dynamic in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a fortissimo (*fff*) dynamic. Bass staff begins with a fortissimo (*fff*) dynamic. The system concludes with a fortissimo (*fff*) dynamic in the treble staff and a fortissimo (*fff*) dynamic in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a diminuendo (*dimin.*) dynamic. Bass staff begins with a diminuendo (*dimin.*) dynamic. The system concludes with a piano (*p*) dynamic in the treble staff and a piano (*p*) dynamic in the bass staff.

First system of a piano score. The right hand has a whole rest. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *cresc.* and *mf*. The tempo/mood instruction is *poco accel. e cresc.*

Second system of a piano score. The right hand has a melodic line with many beamed eighth notes. The left hand has a similar rhythmic pattern. Dynamics include *ff*. The tempo/mood instruction is *cadenza*.

Third system of a piano score. The right hand has a melodic line with many beamed eighth notes. The left hand has a similar rhythmic pattern. Dynamics include *ff* and *f*. The tempo/mood instruction is *marcato* and *poco rit.*

Fourth system of a piano score. The right hand has a melodic line with many beamed eighth notes. The left hand has a similar rhythmic pattern. Dynamics include *pp* and *cresc.*

Fifth system of a piano score. The right hand has a melodic line with many beamed eighth notes. The left hand has a similar rhythmic pattern. Dynamics include *f dim.*, *mf dim.*, *p cresc.*, *f*, and *dim.*. The tempo/mood instruction is *tremolo*.

m.g. **Meno mosso**

poco rit. *p* *p* *cresc.*

f *dim.*

f *dimin.* *mf*

p *cresc.*

f *mf* *cresc.*

f *dim.* *pp cresc.*

mf *cresc.* *f*

cresc. e allarg.

ff *cresc.*

fff *dim.*

The musical score consists of five systems of piano notation. Each system typically has two staves, with the right hand in the upper staff and the left hand in the lower staff. The notation includes complex chords, arpeggios, and melodic lines. Dynamics such as *f* (forte), *dim.* (diminuendo), *pp* (pianissimo), *cresc.* (crescendo), *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo) are used throughout. Performance instructions like *cresc. e allarg.* (crescendo and allargando) are also present. The key signature changes from one system to the next, starting with one flat and moving towards more sharps.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a treble staff containing a complex melodic line and a bass staff with a sustained chord. Dynamics include *mf*, *cresc.*, *sfz*, and *sfz*. A bracket with the number 8 is placed above the first measure of the treble staff.

The second system continues the melodic development in the treble staff and the harmonic support in the bass. Dynamics include *sfz*, *sfz*, *fff*, and *fffz*. A bracket with the number 8 is placed above the first measure of the treble staff.

The third system shows a continuation of the melodic line in the treble and the harmonic support in the bass. Dynamics include *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*. A bracket with the number 8 is placed above the first measure of the treble staff.

The fourth system features a more complex melodic line in the treble and a sustained chord in the bass. Dynamics include *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*. A bracket with the number 8 is placed above the first measure of the treble staff.

The fifth system shows a continuation of the melodic line in the treble and the harmonic support in the bass. Dynamics include *p*, *p*, *cresc.*, *ff*, and *ad libitum*.

The sixth system features a complex melodic line in the treble and a sustained chord in the bass. Dynamics include *dimin.*, *mf*, and *p*.

Andante lugubre

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into five systems of staves. The first system begins with a piano (*p*) dynamic and a *cresc.* marking. The second system features a forte (*f*) dynamic. The third system includes a *dim. poco a poco* marking. The fourth system ends with a *pp* dynamic. The fifth system contains *cresc. molto*, *allargando*, *ff*, *rit.*, and *pp* markings. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
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